

TEXT 2

Read the following review of an exhibition about Picasso in the Royal Academy of London, and choose the correct answer (a, b or c) according to the text. *Item 0* is an example. Do not forget to write your answers in the white boxes on the right. (3.2 marks: 0.4 each)

PICASSO AND PAPER

Wherever he went, whatever he did, Picasso left a paper trail of sketchbooks, studies, oils and gouaches, pencil and ink, crayon and charcoal drawings, prints (woodcuts and linocuts, etchings, engravings) and other works on laid and wove papers, Japanese papers, watermarked Arches paper, embossed papers, newspaper, wallpaper, hotel headed notepaper, menu cards, napkins and any old scraps and bits of card that came to hand. He accumulated paper, squirrelled it away, and never threw anything out. He was a hoarder.

Every kind of paper has its qualities – even the most disposable, or the nastiest wallpaper pattern. All of which Picasso was alert to, a connoisseur of the cheap and mass produced as well as the handmade and the specialised, as he folded, glued together, cut and tore, basted in ink and washes, drew on and rubbed into. Paper for him was a medium (just as was paint, clay or plaster) to be manipulated. And as he worked he was always finding, losing and re-finding his subjects, whether it was a fish or a faun, a portrait or a skull. The multiple transformations he performed in his art evidence his unnerving vitality, his recklessness and confidence, his altogether too-muchness.

Picasso and sculpture, Picasso and photography, Picasso's Picassos ... there is no end to the ways in which the artist has been re-examined, in exhibition after exhibition, study after study, both during his long career and even more since his death aged 91. And let's not forget the biopics, the *Guernica* souvenir key-rings or the car that bears his name.

What this exhibition provides is but one more overview, whose backbone is his entire career, a rehearsal of movements and moments that takes us from his very earliest cut-out paper figures of a characterful, squat little terrier and a dove, made when he was eight or nine, to a skull-like self-portrait, drawn the year before he died. Hanging alone on a white wall, an urgent hurry of black-and-white crayon, it looks back at us and everything we've encountered through room after room.

Somewhere along the way those earliest, cut-out little creatures return, in scissored paper shapes cut by an adult: a cuttlefish, light bulbs and a fishing float, and nasty little paper faces and skulls whose eyes and mouths have been burned through the paper, most likely with the tip of a lighted cigarette. He made these last, gruesome shreds in Paris in 1942.

The variety of the works here, their registers and application, range through all the periods of Picasso's development. Each section of the show is accompanied by key paintings of their times. A life-sized reproduction *Les Femmes d'Alger*, while the scale of *Guernica* (itself a kind of drawing as much as it is a painting) is indicated by Dora Maar's series of black-and-white photographs of the painting in progress, wedged at an angle in the big loft space where Picasso painted it. Picasso filled 16 notebooks, as well as making innumerable individual studies, in his preparation of *Les Femmes d'Alger*, and *Guernica* was subject to almost as much preparation and revision.

He took his own photographs too, notably here of the huddled buildings on the lower river Ebro, one of the formative places where he began to develop the idea of cubism. As much as cubism is rich with the atmosphere of Paris bars, a glass of wine and the newspaper and the urban everyday, it was also the product of the tightly packed jumbled buildings in Horta de Ebro. While each section of the exhibition alights on a major theme – cubism and neo-classicism and surrealism, the war years and his later re-engagement with Manet and Delacroix – the pleasures of the exhibition are in individual works, in all their variety of touches and tempos. The wonderful tiny card and string guitars, delicate confections made with twine and card sewn on to a discarded pharmaceutical packet, drawings of mad faces, a plaster cast of a crumpled sheet of paper, like a gigantic mollusc or a loaf, the overdrawings he did on *Vogue* fashion spreads and pin-up shots, cartoonish figures and the closely observed all come together here; it is clear that drawing and its manipulations of edges and spaces, volume and flatness is at the heart of everything for Picasso. Even his poems are drawn as much as written. He couldn't seem to stop himself.

There is a story that once, in a cafe in the south of France, the *patron* asked if Picasso might do a little doodle, on a paper tablecloth or the menu as a memento. The artist shrugged and said he'd just like to pay for the meal – he didn't want to buy the restaurant.

0. Picasso

- a. became a greedy cheapskate.
- b. heaped every kind of stuff.
- c. **was categorically a pack rat.**

①
C
✓

1. Picasso's passion for creation was

- a. dwindled by his boldness.
- b. limitless when he sketched his sitters.
- c. unconstrained when he wielded paper.

①

2. Picasso's art and life

- a. became especially praised after his sudden decease.
- b. gave way to new art deco designs.
- c. instilled different footage and creations.

②

3. The present exhibition offers a

- a. bizarre insight into Picasso's career.
- b. hastily-painted depiction of Picasso.
- c. unique compendium of Picasso's paintings.

③

4. Some of Picasso's adult works of art

- a. bear a resemblance to his early works.
- b. became smudged while he smoked.
- c. were purportedly ragged for the exhibition.

④

5. Picasso's masterpiece *Guernica*

- a. cannot solely be considered a painting.
- b. is displayed in a huge hall at the museum.
- c. underwent greater forethought than other works.

⑤

6. In his photographs, Picasso

- a. captured the image of a new urban nightlife in Paris.
- b. shot cluttered constructions by some areas of the Ebro.
- c. started chasing the cubist art he observed in modern buildings.

⑥

7. Viewers of the exhibition can

- a. catch a glimpse of Picasso's snapshot in Vogue.
- b. feel tempted to enact Picasso's poems.
- c. rejoice in admiring a myriad of Picasso's works.

⑦

8. When Picasso was asked for a drawing in a café, he

- a. dodged the proposal with a remark.
- b. nodded before replying to patron.
- c. scribbled it straight away.

⑧

KEY

COMPRENSIÓN DE TEXTOS ESCRITOS

C2

MAYO 2022

TEXT 1: A TOLKIEN BESTIARY (4 marks: 0.4 each)

	ANSWERS
0	SNATCHED
1	STACK
2	REAPPRAISE
3	CODIFIED
4	DELVING
5	PORE
6	GAZING
7	SOARING
8	TWEEN
9	PURPOSEFULLY
10	ARTIFACT

TEXT 2: PICASSO AND PAPER (3.2 marks: 0.4 each)

	ANSWERS
0	C
1	C
2	C
3	B
4	A
5	A
6	B
7	C
8	A

TEXT 3: ROZZ WILLIAMS (2.8 marks: 0.4 each)

	ANSWERS
0	H
1	D
2	K
3	J
4	C
5	E
6	B
7	F